



PRICING FALLACIES *by Carol Jessen*

It has come to my attention that some gallery owners have been using the statistics for the Art in Public Places Registry reported in the last issue of the SAQA Newsletter to counsel their textile artists to charge no more than \$50 per square foot for their artworks. However, I believe that the gallery owners are doing themselves and the artists a great disservice if they use the \$50 per square foot figure as a benchmark for retailing works of textile art.

As the old adage goes, statistics can say anything. The numbers I reported are only raw data, with no in depth interpretation. SAQA Newsletter readers have been inferring meaning from those numbers that may not be intrinsic to them. Interpretation of data is always difficult because of its subjective nature. The numbers may indicate quantitative facts, but the meaningfulness of those facts depends on your frame of reference. *In other words, numbers can be made to lie.*

In short, I believe that a \$50 per square foot benchmark is not correct and a misinterpretation of the reported data. I am calling upon my personal experience of over twenty years in the field of textile arts as well as my familiarity with the SAQA Art in Public Places Registry as a body of data when I make that claim. Here are my reasons:

- 31% of the registry participants who indicated prices for their works said they received less than \$50 per square foot. More importantly, I reported that NONE of the registrants in that category said that they worked with agents. It is comparing apples to oranges to compare sales without agents to sales with agents.

Agents, dealer reps, and gallery owners currently charge commission rates ranging from 30% to 50 % of the selling price. For a 30% commission to an agent the artist receives 70% of the retail price. If the artist is to receive \$50 per square foot, then the retail price must be \$71.43 per square foot ($70\% \text{ of } 71.43 = \50.00).

For a 50 % commission to an agent the artist receives 50% of the retail price. If the artist is to receive \$50 per square foot, then the retail price must be \$100 per square foot, ($50\% \text{ of } 100.00 = \50.00). This is double the price the gallery owners are counseling their artists to use. At a retail price of \$50 per square foot at a 50% commission rate, both the artist and the agent receive \$25 per square foot — a sum that makes it hard for the artist to justify working, once materials costs, labor costs, and overhead costs are accounted for.

- A more logical interpretation of the registry data is that artists with agents command significantly higher prices than artists without agents - often double or triple.

- The registry, as a statistical sampling, does not follow a normal distribution curve. Every assumption you make about an "average" that is based on many values clustering around a common value don't hold up when the distribution curve is so skewed. There are other problems with the data as well. Registry size is still small. Not all registry participants reported pricing information. The nature of the registry is to profile public and non-residential installations, making comparisons to private and residential sales another apples to oranges fallacy.

- The notion of an average price for artworks is incompatible with the art experience. Each artwork is unique. Each artwork is different in the level of complexity of its design, the time factor of the artist's labor, the value of the raw materials, and the emotional attachment of the artist to it as the product of an expressive experience. Consider the works of two artists who have been profiled in previous issues of this newsletter: Midge Hoffmann and Therese May. Midge's "Ribbon" shopping mall banners have huge square footages, but they are designed and constructed on a scale to be seen from a distance and to add large areas of color accents to the vaulted mall architecture. They are made of hot-cut rip-stop nylon with minimal zigzag machine-sewn seams in order to simplify assembly. On the other hand, Therese's wall quilt is dense with detail and iconic imagery. It is pieced, appliqued, and painted. Subjecting these two works to an average would be silly as well as counterproductive.

- There are many factors affecting the pricing of art quilts, not the least of which is regional variations in median income and access to markets. Certainly, higher prices can be justified in the cosmopolitan urban metropolises whereas the smaller heartland cities are unlikely to support stratospheric pricing.

- There is a certain point at which size becomes more of a liability than an asset in the worth of an artwork. Very large quilts will not command as high a per square foot price as moderately sized quilts. This is a result of the arithmetic as well as the logistics of displaying a

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Get in Gear and participate in SAQA!

We're asking for input from you!

Are you in a show? Send it to Jane, see page 9-10.

Do you teach or lecture? send it to Sandra, see page 7.

Do you have a list of collectors? Send it to Camille, see page 4.

Do you have a quilt to enter? Send it to Barbara, see page 4.

Did you get your newsletter? Let Lynn know when, see pg 7.

Do you want to enter European Shows? see page 8.

Do you need to renew your membership in SAQA? see page 10.

Do you have nothing nifty to wear? See page 7.

Do you know someone to send a portfolio to? Send names to the PO Box.

Do you need to work on your portfolio? See page 5-7.

Have you seen any great quilts lately? Let us know!

Carol's article on retail pricing represents her view; the subject of valuation, including sales prices and insurance valuations, has lots of room for further discussion. We'll have more in future issues, so if you would like to put your two cents' worth in, drop us a note, with your thoughts and experiences so we can keep the dialog.

President's Message

I hope the summer has been productive to all our members. For some of us summer is a time for family and vacations and travel. Through out the country there have been many gallery art quilt exhibitions and the audience has responded favorably to the new work. We hear news from our members of many quilt sales and we congratulate those who have been successful in marketing their work.

Summer is also a time when SAQA activities slow down a bit but we are happy to report that the new logo tee shirts have been printed and they are ready for sale and distribution. Jeanne Williamson in Natick MA produced the shirts and is in charge of the shipping. Orders come to the SAQA address in California and Jeanne sends out the shirts as soon as the orders are processed. The shirts will make great gifts and you may want to consider buying extra shirts to use as sales promotions for your work. The more people who see the logo the more interest is generated in art quilts. Look for ordering information in the newsletter.

Carol Jessen is working on an exciting new informational packet that we can send out to new members. The packet will include brochures which list the various activities of SAQA such as Art in Public Places Registry, The Archives, Artists Portfolio information and Regional Representatives.

The regional representatives of SAQA have been contacted and suggestions for mainstreaming art quilts within local art communities have been outlined. We still have states where we need representatives so please volunteer if you can. We hope to bring you reports from the regions in the future.

With the fall season fast approaching I hope all our members will think about how they can help SAQA fulfill the goals of education, documentation and advocacy. We all must work together to make SAQA a strong organization. Please encourage membership and support your regional representative.

Yvonne Porcella

News from the Board

Regional Representatives are Meiny Vermaas van der Heide — Arizona, Ann Johnston, Sally Sellers, Wendy Huhn — Oregon/Northwest, Marilyn Henrion — New York, Jeanne Williamson — Massachusetts, Patty Hawkins — Colorado, Barbara Watler — Florida, Janet Shore — Northern California, Barbara Hartman — Texas/South Central

Judith Larzelere has resigned her position on the Board of Directors. We thank her for her support for the past two years. The nominating committee is searching for a new Board member who will be the Director of the Regional Representatives.

Marcia Johnson from Ardmore, PA is meeting with representatives from the Board of Directors in September to discuss a long range plan for SAQA public relations.

Dee Danley-Brown, member of the Manhattan Quilters and resident of Connecticut is moving to California. Dee will be taking over the job of Artist Portfolio rotation.

SAQA sent a informational letter to Sotheby's alerting them that we offer educational materials on Art Quilts.

Portfolio Rotations went to:

1993 Henry Art Gallery, U of WA Seattle WA; UCLA Dickson Art Center, Los Angeles CA; Calif. College of Arts & Crafts Textile Dept. Oakland CA; Hoffman Gallery Oregon School of Arts & Crafts, Portland OR; Wellspring Gallery, Santa Monica CA; No. IL Univ. Art Museum, Chicago IL; Curator of Textiles, Cleveland Museum of Art, Cleveland OH; Mint Museum, Charlotte NC; Leone Nii Gallery, Mt. View, CA; Delaware Center for Contemp. Arts Wilmington DE; Albertson Peterson Gallery, Winter Park, FL; Dorothy Solomon Art Consultant, Sag Harbor, NY; James Gallery, Pittsburgh PA; Studio One, Wilmington DE; Southwest Art, Houston TX; Houston Chronicle, Houston TX; Nat. Museum of Women in Arts, Wash. DC; Sangre de Cristo Arts Center, Pueblo, CO; Gayle Willson Gallery, Southampton, NY; Dept. of Textiles, de Young Museum, San Francisco, CA.

SAQA Newsletter

A quarterly publication of the Studio Art Quilt Associates, a non-profit organization founded to promote the importance of the studio art quilt.

Board of Directors 1993

Martha Connell, owner of Connell Gallery/Great American Gallery, Atlanta Ga

Beth Gutcheon, author, teacher, novelist, quilt artist, screen writer, San Francisco, Ca

Holley Junker, quilt artist, Vice President of SAQA Board, Sacramento, Ca

Roderick Kirakofe, quilt historian, author, publisher, San Francisco, Ca

Judith Larzelere, quilt artist, Belmont, Ma

Yvonne Porcella, quilt artist, author, teacher, acting Intermin President of SAQA Board, Modesto, Ca

Rebecca A.T. Stevens, Consulting Curator, Contemporary Textiles, The Textile Museum, Washington, DC

Board of Advisors 1993

Sandi Fox, quilt historian, curator, Los Angeles, Ca

Hilary Fletcher, Coordinator, Quilt National, The Dairy Barn, Athens Oh

Ian Rose, Attorney at Law, McCutchen, Doyle, Brown, & Enerson, Walnut Creek, Ca

Constance Bird, Certified Public Accountant, Clendenin, Bird, & Billington, Modesto, Ca

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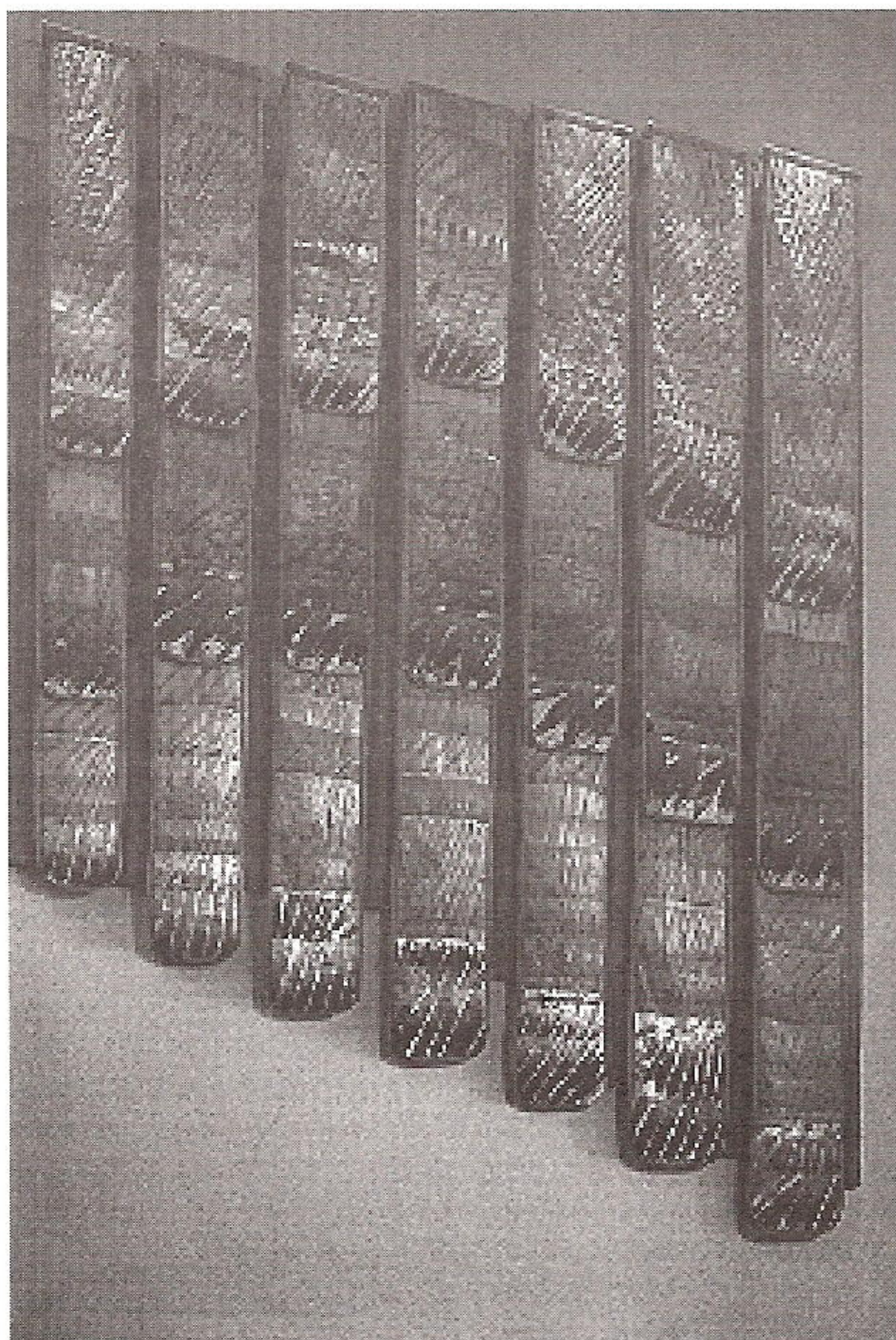
SAQA
P.O. Box 287
Salida, Ca 95368

or call Holley Junker (916) 488-5660

ART IN PUBLIC PLACES

Judith Content : Artist : Art in Public Places Registry

by Carol Jessen



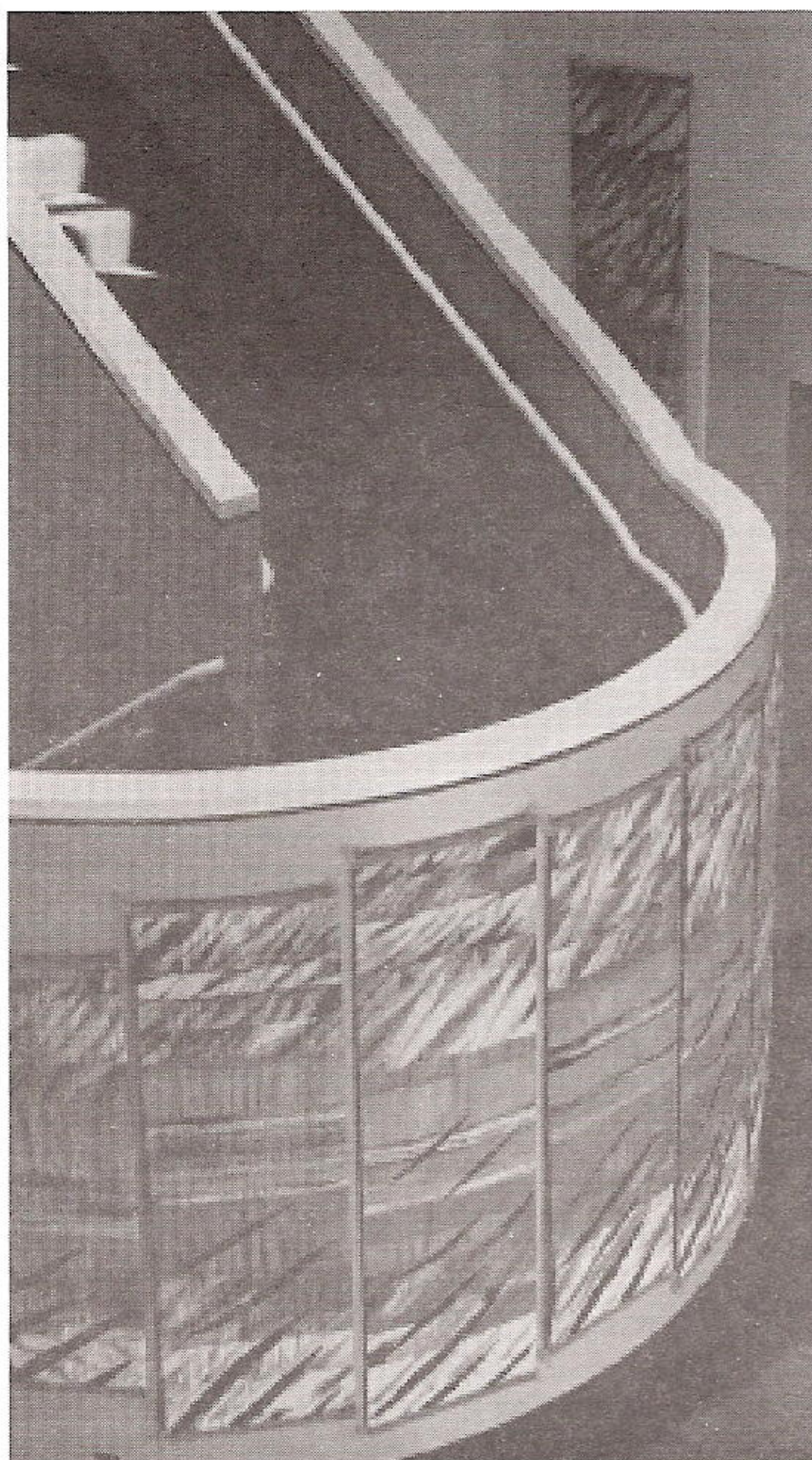
Judith Content's quilted artworks have graced some of the most sophisticated corporate offices in California's Silicon Valley and San Francisco Bay Area. In fact, a couple of them are in high-tech electronics firms behind a cordon of security gates. Fortunately, Judith's portfolio of artworks has such a coherency of style that we can imagine the artworks that we cannot visit by looking at other pieces in her body of work.

Judith has produced some truly splendid monumental wallhangings for two- or three-story lobbies. One of my favorites is her multi-layered "Cascade" (shown right) which is installed at the Stoneridge Corporate Plaza in Pleasanton, California. There are twenty-one quilted panels arranged in seven sets of three overlapping tiers (12' wide by 18' high), projected up to eight inches away from the wall on special brackets so that they "float" over a background of dyed silk fabric and flutter in response to traffic through the lobby. The quilted panels are made of Thai silk, raw silk, and spun silk fabrics which Judith hand-dyed using both discharge dyeing and an adaptation of the Japanese bomaki resist dye technique. The hues are marvelous and reflect Judith's never-ending quest for the elusive palette of the moment. It might be jewel-toned, or richly organic, or darkly mysterious, or vividly exotic — as an experienced colorist, Judith always manages to capture the right drama for the setting.

The other artwork pictured below, an untitled piece installed in the lobby of Pleasanton Park in Pleasanton, California, is a series of eleven quilted panels which wrap around the curving staircase from one floor to another. The construction techniques were similar to those of "Cascade", although the palette is more delicate and "water-like."

Judith's professionalism in her approach to her artwork can serve as an inspiration to all of us. From the elegance of her portfolio presentation to

the succinctness of her resume, from her use of hand-painted maquettes for presentations to clients to the boldness of her business card, she has a lock on what it takes to be successful in the business of art today. And as a seminar teacher of professional skills for emerging artists, she shares her experience with others. Bravo, Judith!



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mammoth wall-hogging piece in a room with windows and doors. You can sell two 32-square-foot quilts for more than you can sell one 64-square-foot quilt.

- Pricing too low is just as bad as pricing too high. You shoot yourself in the foot both ways. By pricing too low, you lower the purchaser's esteem for your work and your own esteem for it too. Pricing your artwork below its worth undermines every other artist's efforts to receive fair remuneration. On the other hand, overpricing is just as destructive, as it shuts down the dialogue between collector and artist. If you can sell one item at a certain price level and you can sell three at half that price, you do a disservice to yourself, your agent, and your audience by charging at the higher price.

- My interpretation of the Art in Public Places Registry data is that pricing for art quilts is generally too low. In the parlance of stock and bond dealers, there is technical support for higher prices. That is to say, art quilts are being sold regularly at prices above the false "average."

SO WHERE DOES THAT LEAVE THE QUILT ARTIST STRUGGLING WITH SETTING PRICES?

My seat-of-the-pants guess is that a **\$100 per square foot** retail price is a good starting point, with appropriate mitigations upward or downward for: regional geographic locale, access to markets within your vicinity, median income of the target population, number of active buyer-collectors, the credentials of the artist, the quality of the materials, the size of the artwork, the complexity of design of the artwork, the technical expertise, the precision of craftsmanship of the artwork, intangible qualities such as desirability or thematic timeliness, special installation technology, and the overhead costs of studio facilities, including administrative chores.

Don't forget to take into account design work. Ironically, there is no premium for your time. Slow or tedious work is penalized in the marketplace. However, a premium is appropriate for commissioned work executed to specifications provided by the purchaser.

Take heart! Your art is your art, and by any other name (such as "merchandise") will be as sweet. Don't allow fear of price tags to stifle your creativity.

NEW DIRECTIONS FOR A NEW ORGANIZATION

By Camille J. Cook

The majority of fiber artists' associations are bogged down in the "how-to" phase of their craft. I despair at the energy that gets dead-ended in those structures. Studio Art Quilt Associates is on the threshold of choice. Will it fall into the same pattern that other artist-animating organizations follow? Will it join the population of "10,000 artists talking to themselves?" What about a new direction?

Virtually no one has addressed the idea of encouraging the serious collection of fiber art. The talented deserve support. If no one buys the exemplary achievements in needle art, the artists may wither from discouragement. What can you (individually and collectively) do about it?

- Buy the best fiber art that you can afford. That's easy and a direct action.
- The next suggestion takes more effort. Encourage others to collect, too. Take a friend interested in contemporary art to "Quilt National" when it opens near your home. Organize a week-end group excursion to see the show . . . a great guild activity! Invite the curator of textiles, decorative arts, or contemporary art at your museum to be your guide on this excursion. If your museum has a contemporary art support group, make this a joint meeting . . . mix fiber artists with art patrons.
You may have to invest time and a few dollars to convince the museum group that it's worth a journey. Send the "Quilt National" catalog to the curator. Add a copy of Barbara Lee Smith's book, *Celebrating the Stitch* to your promotion package. SAQA could take on the educational mission of sending studio art quilt exhibition catalogs to museum curators across the country.
- Consider dangling another carrot to tempt the museum curator. Tell him or her that your guild will raise money to buy one of the pieces (selected by the curator) from "Quilt National" for the museum collection. That is collecting at its highest level. It's a gold-medal artist-association project.
- While you're making up the museum curator's promotion package, prepare a duplicate for the art critic of your city newspaper. Give it to him when he's your guest at lunch. Convince him that this is *not* a domestic art that can be dismissed as a woman's spare-time craft. Encourage him to review "Quilt National" in his newspaper.
- Do something on an international scale to promote collecting fiber art. Even if you live in the country and the nearest town has only 300 people and no newspaper, let alone an art critic, you can support collecting fiber art.

A new organization was born in August 1991 with the primary purpose of promoting fiber as an art medium and encouraging the serious collecting of fiber art. It is based on the premise that the best way to help artists is by developing a community of collectors. There are members as far away as Alaska, Estonia and Taiwan. You're not too isolated to be effective. For membership information write to **Friends of Fiber Art International**, Box 468, Western Springs, IL 60558. More **Friends** gives a broader base for the organization's grant program. Last year **Friends of Fiber Art International** gave its largest grant in support of Quilt National '93, endowing the "most innovative use of the medium" award.

- If you are one of the unusual fiber artists who has been lucky enough to have sold your work, you can do something more. Help the Friends grow and extend their influence. Send the names and addresses of those who own your work to the **Friends of Fiber Art International** and follow up with a note to your collectors encouraging them to join. The Friends promise to *never* use these referred names in *any* commercial way. Your nominated candidates for membership will be invited to join, that's all.

Yes, you hold the key to a new era in fiber art. It's up to you to act. Begin by xeroxing this article and sending a copy to every member of your guild or every fiber artist you know. Do it today.

Camille Cook presented these ideas during the panel presentation in June at the SAQA Symposium.

She is a pre-eminent fiber activist and collector. Watch for more reports on the Symposium presentations, and more from Camille, too.

CALL FOR ENTRIES

QUILTS: A NEW VIEW

The South Central Region of SAQA will have their first public exhibition March 5-27, 1994 in Dallas, Texas at the Trammell Crow East Pavilion. This region includes Texas, Arkansas, Oklahoma, Louisiana, and New Mexico. A regional meeting will be held in conjunction with the exhibit—watch for details later.

Each SAQA member in this area who enters will be represented by at least one piece. Each member should submit slides of their work (up to three quilts with an overall and one detail slide each) by October 15, 1993 for review. While the show is not being juried in the strictest sense, a committee will select the works to create the best exhibit for the space, including at least one quilt from each member and additional pieces to conform to the space and size constraints. The Trammell Crow East Pavilion is in the Arts District in downtown Dallas, across from the Dallas Museum of Art and has hosted successful quilt and fiber shows. The exhibition will showcase 35 to 40 quilts. The space itself is provided to us at no charge, but all costs for installation, announcements, publicity and opening reception will be our responsibility. We also will be responsible for having a person on hand to answer questions and greet viewers each day during the exhibit. A fee of \$25.00 will be charged for each entrant to offset our costs. Shipping both ways will also be paid by entrants. This is short notice but a great opportunity for us and I know we can pull it together. This exhibition will open the same day as the Dallas Quilt Celebration '94 which may help with the publicity and will draw viewers. I suggest that work submitted be less than 2 years old, and would like to see work offered for sale, since part of our goal is to educate the public and to find new markets for our work.

To enter or for more information, please contact:

Barbara Oliver Hartman
122 Red Oak Lane
Flower Mound, TX 75028
214-724-1181

Calendar

October 15, 1994 Entry Deadline - send slides, Check for \$25 to Barbara Hartman, SASE for reply
November 15, 1993 Notification of acceptance sent
February 15, 1994 Receipt of Quilts
March 5 -27, 1994 Exhibit
April 10, 1994 Return of quilts.

Lynn Lewis Young and Patty Hawkins presented sessions on *The Artist's Portfolio* at the SAQA Symposium in Athens last June. They share their ideas and information in this article.

What is the purpose of an artist's portfolio? How is it used? What should it contain? How do you prepare it?

An Artist's Portfolio presents work by and information about an artist. It is a visual and written record about the artist and her/his work. Artists prepare and use portfolios for many different reasons depending on the type of communication they need.

Many artists use a **personal portfolio** as a visual diary or journal containing technical information, inspirational photos, articles, clippings, sketches, notes and writings. The artist uses the personal portfolio as a record of her/his thoughts and ideas for future reference in works and projects. It could document the artist's creative thoughts, feelings about works in progress, or whatever the artist feels is important. Such materials could be kept in files, or a letter sized binder, using page protectors and photo sheets to aid the organization.

A **documentary portfolio** could serve several purposes. One could show a single project, process, or artistic activity from start to completion, especially for commissions, instructional, or other such projects where the documentation could be used to obtain future commissions or for educational reasons—either instructional or to show potential collectors what goes into the making of a piece of art. Documentation of an artist's complete work for archival, insurance, artist oeuvre, and curatorial purposes involves careful documentation of a complete list of works, shows, honors, lectures and articles.

While a complete list should be kept by artists, all the information would not be included in the resumé and portfolio shown to prospective clients and galleries. A complete resumé, however, would be an essential part of an academician's resumé — most university professor's resumés are as thick as the phone book and would be analyzed carefully during promotion and tenure decisions. Future conservators and curators would appreciate a documentary portfolio and documentation on all quilts including inspirations or artistic sources, technical process descriptions - methods and materials (fiber content, thread and batting), care instructions, sample scraps for repair and conservation studies.

The **professional portfolio** aids communication between an artist and her/his various audiences. Contents of the professional portfolio should fit the requirements of the situation: find a job, get into school, apply for a grant, enter a competition, look for freelance work and commissions, find gallery representation. A portfolio is an artist's way of representing her/himself, in the best possible way; to introduce her/himself and work; and sell her/himself. As artists, curators, gallery owners, collectors, authors, etc., most of us deal most frequently with the professional portfolio. The organization and contents of the professional portfolio will be the subject of the rest of this article.

Include in Your Portfolio:

- Resumé (include extra copies for people to take)
- Artist Statement
- Photographs or color copies of work, color postcards
- B/W prints
- Slides of work
- Index page of slides with sizes and prices
- Clippings and other support materials
- Cover letter
- Press release
- Business card (include extras)

In *How to Prepare Your Portfolio*, Ed Marquand suggests a six-step plan for preparing a professional portfolio.

What Kind Of Artist Are You? Know your work – take time to objectively look at your work with different perspectives. What are the strong points of your work? What would you like to emphasize?

What Do You Want Your Portfolio To Do For You? Who will your audience or audiences be? What are your goals in your career? Use your portfolio to advance yourself towards those goals.

What To Include In Your Portfolio: Compiling And Selecting Art And Verbal Information. Select the best examples of your art of the kind you want to show—your work is the heart of your portfolio. Show a full range of your abilities when seeking employment, freelance work or commissions. Show a unified body of work when trying to secure gallery representation or a 'show.' Back this up with a historical survey of your work showing your range and growth. A good amount would be 10 - 20 works in one media or style.

Selecting A Physical Format For Your Portfolio. Select the style and size container appropriate for your portfolio and its usage. What size works will you include (photos and slides or actual works such as drawings, layouts, illustrations) and what is the size of your audience (one person or a board of directors). The portfolio should open flat with a sturdy backing to increase the ease of showing and viewing, shipping and return. For most artist portfolios, a sturdy binder with rings, zipper closure, and handles works well for shipping, handling, long-term permanence and appearance. You could have bound in pages or separate ones such as a storyboard portfolio with a presentation mounted on boards of uniform size, arranged in the order of presentation. Art supply stores and mail order companies carry binders in a variety of sizes, with letter size most convenient for quilt artists. These binders will accommodate slide and photo pages and page protectors for the resumé and clippings.

Organizing Your Portfolio Thematically And Graphically. Arrange your materials in a logical order showing progress and smooth transitions from one aspect of your work to another. Such orders might include one of the following: Chronological order to show long-term development or stylistic change in work. Categories of materials used if you work in various materials. Subject matter or themes. Purpose and treatment; for example, commercial, residential and institutional interiors. Field: if your work is very diverse: graphics, illustration, fine art. Media: if you work in several media: quilts, drawing, sculpture.

Designing Graphics: Use a consistent format and consistent style (fonts, characters, placement of captions, color of paper, etc.) for printed materials—stationary, business card, mailing labels and other graphics throughout your portfolio. Give a uniform appearance and character. Don't be cute unless that's your art. Keep it simple and complimentary to your art. You can design your own graphics on a computer and use a laser printer to print stationary on nice paper and mailing and other labels, even labels for slides. If you don't have your own computer, you can use rental ones at Kinko's. A good graphic designer can help you establish your identity through graphics and is well worth the cost. Look for one who likes quilts.

Constructing Your Portfolio. Convert your artwork into a size to fit your portfolio format (slides and photos or color copies are most usual. See suggestions below for additional representations of your work.). Assemble a master portfolio and as many copies as you will need. Take your time and be neat and complete. (CONT. NEXT PAGE)

Resumé :

An historical record giving a sense of who you are along with important information like how to get in touch with you. An abstract of who/what you are, your professional background. Show yourself in the best light, adapt your resumé for different viewers: galleries, collectors, critics and writers, arts administrators, curators, grantors, employers. You will probably need at least two versions of your resumé: a concise one-page version and a more complete version on 2-3 pages. Computers make these customizations and revisions remarkably easy. If you use a secretarial service for your resumé, be sure to get a copy on disk to make changes easily.

Preparation of Resumé

Start a file for resumé information - add everything to it. When you work on your resumé get everything out in front of you so it's easier to edit and pick what to include. Revise your resumé once or twice a year, religiously! As you update, also upgrade, keeping the most prestigious listings and dropping the rest.

Resumés have no single form to follow, a lot of variation is possible. For a guide, both visually and for content, look at artists' resumés in galleries and exhibitions (ask for copies) and in books. Keep these hints in mind:

- A resumé is a list of items divided into categories —not a story or novel.
- Brevity is a virtue, as most people don't have time to read great volumes.
- An artist's resumé is different from a business resumé (does not need to list foreign languages, hobbies, interest, goals, objectives references, or credentials for teaching, etc.).
- neatness counts: make it clear, clean and easy on the eye.
- type or preferably prepare on a computer for easy updating.
- print on nice paper to match your stationary.
- make copies - give out freely - have extras in portfolio ready to mail or show.
- bind several copies with a few photos or color copies of your work for instant PR.

Categories for Resumé Information

1. Personal: Start with your name (professional) prominent at top of the page. Other personal information, including your current address and phone number, date and place of birth, should be found at the top of the resumé with your name.

2. Education: Do not list elementary or high school. List college degrees and post-high school education, including name of school, location (city, state), type of degree, date of degree or number of years or if in progress, major, honors; also seminars, lectures, and symposia for artist development including artists studied under. If you do not have a lot to list here, place under personal.

3. Exhibitions: List selected exhibits of your work, include title of show, year of exhibit, name of gallery, etc., location (city state), nature of exhibit- invitational, juried, one person, etc., awards and prizes. If numerous, break up into subcategories: one person shows, major group exhibitions, major invitational, major juried. Subdivide any categories with over 20 entries or edit the contents for the most important. List exhibits chronologically, backwards or forwards, or by other system of organization.

4. Other Categories: Teaching and lecturing, commissions, special projects, professional affiliations, collections, public and private - city where located(get permission to list), community activity in arts, notices and reviews about your work- name publication, date of review, critic's name, page number; articles, books, by you. Include most important items, editing for audience and brevity of space.

Other items for portfolio :

1. Inclusions: You should include copies of reviews and articles (cut and paste to make easily readable), quotes, visuals (see below), a price list for quilts shown. Small samples of your work, especially any unusual techniques, would show textures and quality, especially for commission review panels. Samples also allow clients to handle and feel the work.

2. Artist's Statement: Write an essay about 250-500 words (1 - 2 pages typed) explaining your aesthetics, discussing your work in general, description of your processes, materials, or other information of interest (unusual techniques, etc.) Materials, content, philosophy, anything you want to talk about can be included. Specific works or groups of work can also have a specific artist statement written about them. If you feel your writing skills are poor, have someone else write up your thoughts or edit your writing.

3. Press Release: Include one of two types of news release, depending on the audience for the portfolio. An **event release** is an information sheet about an event, award or other newsworthy item to be sent to media, organizations, or persons who you should contact as part of your public relations. Make it a brief, one page summary of the news, to the point and precise. Outline the important facts (who, what when, etc.) in bold face. Include the phrases, 'For Immediate Release' and 'For further information contact (your name, address, phone number).'

A **general release** would include a brief description of you and your work, one page or less, and would be used by a exhibit committee or gallery to give to the press for background on you. Attach a copy of your resumé to the press release. Always furnish a writer or reporter with written information such as the press release and resumé.

4. Cover Letter A businesslike letter written to accompany your portfolio when mailed to a gallery, etc. Refer to a phone conversation ('the portfolio you requested,') or give another explanation of why person is receiving your portfolio. Make the letter brief and to the point, not chatty unless you know the person extremely well. Also enclose a return addressed stamped postcard for them to let you know your portfolio arrived. Include a SASE for your portfolio if you want it back.

5. Visuals: Slides and photos are your visual record and need to be of the best quality. Don't skimp; get the best you can. Photography is an art in itself—hire a pro for best results. To find the right photographer, look for one experienced with textile or object photography. Fine art, commercial, news, portrait photographers all have different skills. Find one with interest in your work. Ask for recommendations at local galleries, professional photo processors, publications, ad agencies, art schools(especially commercial art schools).

Before the shoot, discuss the following with the photographer: fees—hourly rate or by the piece, price of processing; format: 35mm, 2 1/4, 4x5, 8x10, color slides (positives), black and white negatives, prints; ownership of negatives (ask for Work for Hire), guarantee of results (who pays for reshoot), large quantities of slides (dupes low quality for reproduction), bracketed shots - use the best for reproductions, others for less important; use color bar and gray card for publications; masking—use a gray background behind quilt for best results and you won't have to mask slides.

Consider additional photos to have for your portfolio. These could include installation shots of works in exhibits and on location (residential, commercial). Also photo document your process occasionally—take photos of works in progress, sketches, inspirations, etc.. You might need a photo of yourself with your quilts or in your studio and also a head shot of yourself. (CONTINUED NEXT PAGE)

Portfolio, cont.

Label slides with the quilt title, size, date completed, your name and address, indication of top of image, red dot in lower left hand corner. Also use the copyright sign © to protect from slide duplications and reproductions. Credit the photographer, especially when sending slides to a publication (and send the photographer a copy of the publication for her/his portfolio). Keep some slides unlabeled for entries requesting specific slide labels. Slide labels can be printed with the computer and laser printer, there are services that can do this for you (see resources). Larger photo processors can print onto the slide holders for you.

Consider black and white photos, as most people looking through a portfolio don't have the opportunity to view slides, other than hold them up to the light, which is worthless. "Black & white photos allow the viewer to see the form and detail of a piece" (quote from *American Craft*, Ap/May '93 article on graphics). Black and White images can be inexpensively obtained by making a color copy of a slide or photo using only the black ink. For publications, black and white prints reproduce well.

Resources: Dick Blick Art Catalog: 1-800-447-8192.

Daniel Smith Art Catalog: 1-800-426-6740.

20th Century Plastics: 1-800-767-0777 (plastic photo and slide pages).

Post cards: Dynacolor Graphics, Miami, FL; Mitchell Graphics, Petosky, MI. 1-800-841-6793 (1-800-221-1896 in MI).

Slide Labels: The Creative Edge, PO Box 662, Alpine, NJ 07620. 1-201-784-7977. (prices vary from 17¢ to \$1 each depending on numbers of originals and copies).

Books: *How to Prepare Your Portfolio*, by Ed Marquand, Art Direction Book Co., ISBN# 0-910158-70-3.

The Artists' Survival Manual, A Complete Guild to Marketing Your Work, Toby Judith Klayman, Charles Scribner's Sons, ISBN # 0-684-18882-1

Magazine: *Art Calendar*, 1-808-597-5988, \$32 per year (Second Class).

If all the above seems overwhelming, remember: just take it one step at a time! Take your newest quilt, have good slides made, then color copies from the slides. Write a one page statement about the quilt. Put that into a folder. Start working on your resumé by getting together all the bits you have on paper, where you've shown quilts, etc. Write your name and address at the top of a clean piece of paper, then follow the categories listed above and write down something. Remember to be brief and chose the best to list. Enter it on your computer, or have someone else do it. Print out nice copies. Put them into your folder. Make yourself add to your portfolio often, and soon you will have everything you need. Don't let it get the best of you, and don't let it eat up more time than you have—the best portfolio isn't worth much without good works for it to show! And in ending, this from Patty: "Although we all know we are frazzled, rushed and sometimes disorganized, we don't want our portfolios to appear that way; so we must work at presenting ourselves in the most professional way." Good luck!

SAQA T-shirt — Get them while they last!



Don't miss out! Spiff up your wardrobe with a jazzy SAQA T-shirt! Quite the bargain at \$15.00, postage included, for this high quality 100% cotton T, in basic white with our distinctive SAQA logo in beige and black. Wear one and advertise for Art Quilts!

Show that you're a member of an exclusive group—make your quilt friends envious, or at least make them curious as to what SAQA stands for! Pick your size: Medium, Large, X Large, or XX Large for optimum comfort and fashion grunge. Get one for everyone on your list. Get one for everyday of the week. Get a dozen to

paint creatively!

Ordering is simple: send your name and address, the number of T's and sizes, and a check or

money order to Studio Art Quilt Associates for \$15.00 for each shirt ordered.

News

New England Quilt Museum receives support from Quilt Industry

The New England Quilt Museum has a new permanent home in Lowell, Massachusetts. The 1845 historic building, originally the Lowell Institution for Savings, founded by the Lowell textile mill owners in 1829 "to encourage thrift among young women" is located at 18 Shattuck Street. A grand opening was scheduled for July. The New England Quilt Museum received \$7,500 in pledges toward its building fund from quilt industry companies. Fairfield Processing, International Quilt Market and International Quilt Festival each contributed \$2500 during the Boston Quilt Market in the spring. After matching funds were included, these gifts represented 50% of the down payment on the building site. In some instances, quilting (and the quilt industry) really does pay!

Sotheby Craft Auction

As reported in the *Surface Design Newsletter*, the prestigious New York auction house, Sotheby's, held their first annual sale of craft media. Sales topped the half million dollar mark, with 63% of the offered works being sold. Highest prices went to furniture maker Wendell Castle (\$79-85,000) and glass artist Dale Chihuly (\$13-18,000). Few fiber artists had works in the auction, and only one piece sold (Claire Zeisler's *Tassel Piece*) sold at \$6,250 with the bidding starting at \$5,000. *New Art Forms*, the two-day seminar arranged by Sotheby's to complement the auction, did not include a fiber artist on the panel. SAQA board members sent information on art quilts and SAQA to Sotheby's to increase their awareness of art quilts. The board urges all members to follow reports of quilt sales and report on local activities to arm SAQA with sales information.

Speakers and teachers registry

SAQA members who teach or give lectures on art quilts or related subjects should send in their brochure or information to be included on the SAQA Speakers and Teachers Registry. This list will be made available to interested groups and for future SAQA activities.

Send your information to Sandra Townsend Donabed, 130 Washington Street, Wellesley Hills, MA 02181.

LACMA Update

If you have followed the Los Angeles County Museum of Art (home of the American Quilt Research Center) controversy over the firing of AQRC curator Sandi Fox, you will be interested in this update. As reported in *Art Week*, Director Michael Shapiro has resigned and Stephanie Barrows, curator of 20th century art, has been named as interim director. As this change indicates a re-evaluation period for the museum, SAQA members are urged to write and express their support for the AQRC and its continued excellence. Your letters would indicate to Ms. Barrows, the future new director, and the board the wide support for the AQRC and quilts in the broader public of museum patrons. You should voice your concern for the continued programs of the center, and urge the Museum to have the center open more freely and often to quilt scholars and interested persons and to assure the continued excellence of scholarship, curatorial and conservation servicing of the Museum's collection of quilts, which includes art quilts. Address your letters to both Stephanie Barrows, Interim director, and Robert F. Maquire, President of Board of Directors, LACMA, 5909 Wilshire Blvd., Los Angeles, CA 90036.

New Gallery for Art Dolls

Backdoor Gallery opened this summer in Farmington, Michigan as a gallery devoted to the celebration of the non-traditional fiber doll. Kathleen Bricker and Kath Lathers, doll collector and doll artist, opened Backdoor Gallery as the fruition of a dream to celebrate the fiber art doll, to create an environment that will enhance and complement the spirit of the contemporary fiber art doll and to showcase the broad spectrum of personalities embodied by the contemporary fiber art doll. They invite artists to submit slides for future shows to Backdoor Gallery, 37220 Eight Mile Road, Farmington, Michigan 48335, phone 313-474-8306, or to visit the gallery when in the area.

Artists Don't Hold Repró Copyrights, Gov't Rules

In a recent issue of *Electronic Palette*, the newsletter of the American Photographic Artisans Guild, quoting an article from the May issue of *Art and Design News*, a recent copyright ruling by the U.S. Copyright Office was discussed. This ruling questioned the copyright ownership of limited edition prints, posters and photographs of original works, when the artist creating the original work allows a printer to reproduce his/her image, designating the printer as the holder of the copyright. SAQA member Betty Ives, whose daughter belongs to the Guild, brought this to our attention. She related that the subject is a hot one, and relates to us as more quilt artists venture into the arena of the limited edition print, note cards, or other reproductions. APAG will be holding conferences on copyright protection, including a September 1994 meeting in Santa Fe, New Mexico. For more information contact: Abe Orlick, President World Council Professional Photographers, 654 Street Rd., Bensalem, PA 19020; or Vince Streans, President, Po Box 488, Anacortes, WA 98221; or Kathy Falls, *Electronic Palette* editor, Po Box 699, Port Clinton, Ohio 43452.

Editor's Notes: New Mailing Site for Newsletter

We are now mailing your newsletter from Houston, a more central location for our membership in hopes that it will arrive in a more timely manner. Let us know when your Newsletter gets to you—just drop us a note your zip code and the date. We've also added a page, and have gone to printing instead of photocopying, and hope you like the results. The new procedure took more time (plus I'm still working out the kinks in my computer), so I apologize for the delay. Your next newsletter should be out on time, and if you send in your notices of shows and other information, you'll be a part of the production. Help us make it truly your newsletter!

European Report:

Meiny Vermaas-van der Heide shares information about two European quilt shows, her quilts which were part of the exhibits this year, and how you can enter for next year.

Europa Quilts 93 (Excerpt from the catalog)

North-America has a long-standing and colourful tradition in quilts. In the seventies, the high tide of quilting swept over to Europe and here, too, the number of quilters continues to increase as does the public interest in quilting. Over in the States as well as here, quilters hesitate between handicraft and a more artistic approach. Recent exhibitions convincingly show that many a quilter surpasses the mere functional, takes up new domains of technique and material, and definitely reaches a high level in textile art. For its second quilt exhibition (Europa Quilts) has once more given the preference to the latter. Of course the historic ties with quilting must not be severed. In the traditional quilts, inventivity and creativity were always present, which gave them an added artistic value.

Although Europa Quilts limits entries to Europeans, they accepted Meiny Vermaas-van der Heide as she is an expatriot of the Netherlands living in Arizona. Meiny was born in the Netherlands, and learned to sew and enjoy needlearts in elementary school. She remembers the Log Cabin quilt in pinks and grays on the bed in an attic bedroom pictured in *Ariadne*, the Dutch needlearts magazine as her first introduction to quilts. Beginning her first quilt in 1982, she finished it just before she moved to the United States in 1985. She decided to learn more about quilts firsthand. To quote Meiny about her quilt experiences:

Little did I know how quilts could ease foreigners like me into the US social fabric. Here I found quilts to be interwoven with the historical and cultural heritage of the new country. Almost everyone had pleasant quilt-related memories. I felt kinship with the women immigrants, the westward trekking pioneers that had come before me, in more than one way. Before women had the right to vote, many a quilts was made as a way to speak out.

As a foreigner here I do not have the right to vote, but I can use my talents to voice my concerns

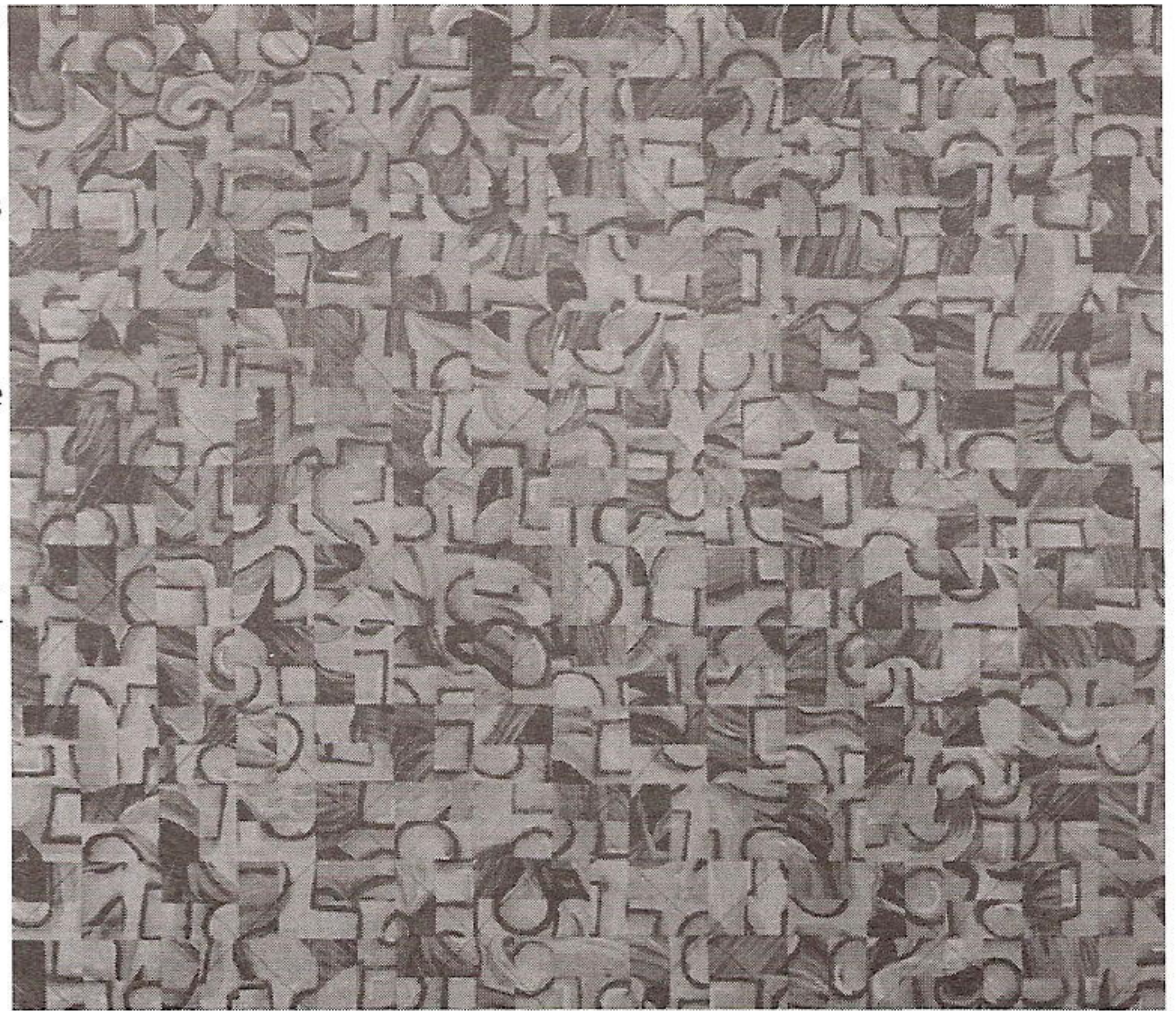
through my quilts. ...quilts have a way of getting a message across in a non-offending manner.

Meiny has developed her abstract quilt designs to represent feelings and share emotions. She traces her development through her focus on Green Quilts, an idea she developed from the Green Quilt exhibits originated by Susie Shie. Meiny's series of Green Quilts stood for environmental concern in a positive way. *Southwest III: a green quilt*, shown right, was in Europa Quilts 93.

International Patchwork Competition "Le Chassy d'Or"

Another European quilt exhibition, one which non-Europeans may enter, has the delightful name "Le Chassy d'Or" and is sponsored by the Château Musée de Chassy in Morvan, Bourgogne, France. Each year the competition has a theme to challenge entrant's creativity. Artists submit statements relating their quilts to the theme. The 1993 theme, One Day Europe, inspired Meiny to describe her entry, *Earth Quilt #19: Homage to Mondriaan XVII*, shown below, with the following statement:

"My quilt, Earth Quilt #19: Homage to Mondriaan XVII, is part of a continuing series dealing with harmony within oneself and with harmony in our surrounding environment. In the "Homage to Mondriaan" series I use the universal language of abstraction as it became known through "De Stijl", which originated in my native country the Netherlands. Art should make visible the invisible from within. This is true for its maker as well as for the viewer. It is irrelevant, when the visible is something different for everyone: the artwork is the mediator, the focal point enabling the viewer to let the mind wander in meditation or prayer—



prayer for a new world of countries united in their diversity."

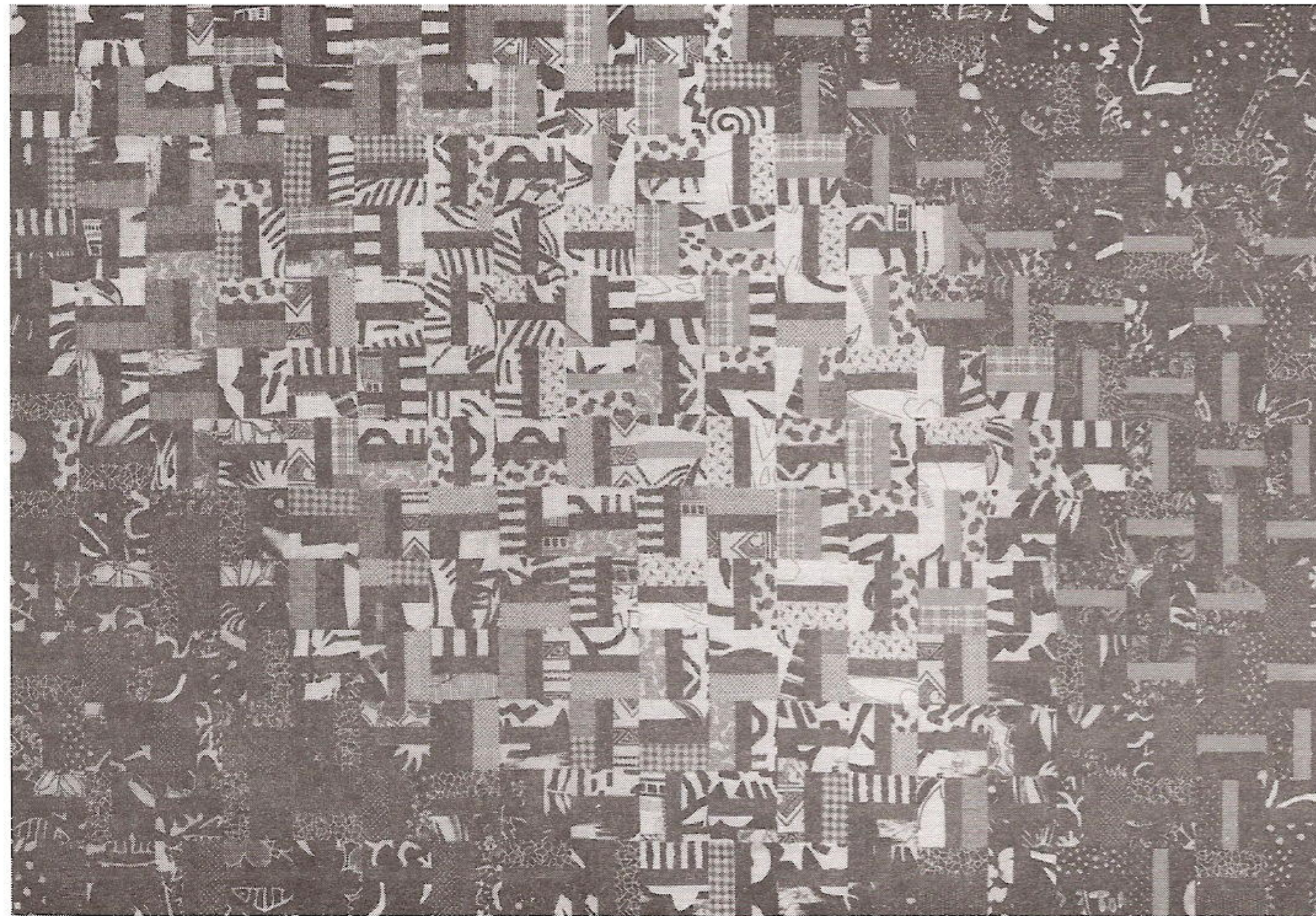
In 1994, the International Patchwork Competition, "Le Chassy D'Or" will have the theme: "speech is silvern, incompassing writing, pictographs, word games, symbol games...from the border of languages to the assembling of symbols, figurative or abstract, traditional or whimsical." Juried from slides and photos, the competition awards cash prizes up to 5,000 FF (French Francs). A participation fee of 60 FF is charged to accepted entrants. The exhibit will be held July-August, 1994. An intent to enter needs to be send before 1994, and the entry form is due with photos on March 15, 1994.

Since time is short to receive "Le Chassy d'Or" entry forms from Europe, you may get copies of the three pages by sending a SASE to Lynn Young, 9543 Meadowbriar, Houston, TX 77063-3812.

Meiny adds a practical note on shipping quilts to Europe: As her parents still live in the Netherlands, she ships her quilts to them as a private party to private party shipping, denoting the quilt as domestic textiles. Then the quilt can be easily shipped within the European Community now that there are no formal borders. Europa Quilts only paid return shipping to a European address, so this arrangement worked well for Meiny. Perhaps you might cultivate an European quilt pal (or relative or friend) to receive your quilts and ship them to exhibitions. You could reciprocate for their shipping needs to the USA.

Editor's Note: Heeding your editor's plead for newsletter material, Meiny has sent a nice packet of information which we feature here. She also promises to help us stay in touch with European textile activities through her contacts and the European Textile Network.

We hope you find the information helpful, and that you will be inspired to enter European shows and also inspired to share your particular expertise (or happenstance information if that's the case) and your quilts with SAQA members through the newsletter. Meiny sent photos of her quilts, basic biographical information about herself, her artist statements for the quilts, promo material from the exhibitions, including exhibit dates and places, statements by the organization or juror, and entry information for next year's competition. Once you've written the statement for the show, get extra mileage by sending it and a photo to your Newsletter!



COMPETITIONS

ARTFOLIO. 12/8-26, multi-media competition. Judges Susan Kismaric, Douglas Hyland, Kathleen Derringer. information: Artfolio, Dept. of Crafts, 500 Summer St., Su 206, Stamford, CT 06901. Postmark deadline 10/11.

FIBER: AT THE END OF THE CENTURY, 4/1-30, 1994. US artist, constructed fiber media, Susan Kristofferson, juror, \$20 fee to accepted artists. LSASE to: Marianna Mace, FAED, 510 NW 7th, Corvallis, OR 97330. Postmark deadline: 12/20.

LE CHASSY D'OR. Morvan, FRANCE. see article on European shows, 12/31 pre-registration.

MATRIX GALLERY 1995 EXHIBITION SCREENING. Open to media except video, film, performance. Matrix Workshop of Women Artists and gallery. For Pros. send SASE: Matrix Gallery, 1725 I st., Sacramento, CA 95814. 916-441-4818. Deadline: 10/22.

MYTHS: NEW FORM, NEW FUNCTION. 2/25-5/14, 1994. Open to all media, US artists. Exploration of old myths, new myths, and their meaning in contemporary society. Jane Kessler, juror. For inf.: Arrowmont School, PO Box 567, Gatlinburg, TN 37738 or call 615-463-5860. Deadline: 1/3/94.

QUILT GRANTS. UP TO \$2,000 for project support, LSASE: Ann Deane, Endowment Committee, Quilter's Guild of Dallas, 2849 University Blvd., Dallas, TX 75206. Deadline: 12/1.

QUILTS=ART=QUILTS. 10/30/93-1/9/94. Traditional and contemporary quilts. SASE to: Quilt Show Coordinator, Schweinfurth Art Center, 205 Genesee St., Auburn, NY 13021. (315)255-1553. Deadline 10/1.

SMITHSONIAN CRAFT SHOW. 4/14-17/94. Juried exhibition and sale. Self addressed label to: Smithsonian Craft Show, AQI 1465, Smithsonian Institution, Wash. DC 20506-4000. Deadline 10/16.

TACTILE ARCHITECTURE. 1/22-2/6. SASE to: Tactile Architecture '94, Decatur House, 748 Jackson Pl., NW, Washington, DC 20006. Deadline 9/30.

VISIONS 1994. QUILTS: LAYERS OF EXCELLENCE. 7/2-9/4, 1994. Juror: Michael James. LSASE to: Quilt San Diego, 9747 Business Park Ave. #228, San Diego, CA 92131. Deadline 10/18.

GRANTS

FRIENDS OF FIBER ARTS INTERNATIONAL. Grants to organizations to support exhibitions of contemporary fiber art, museum shows, gallery exhibitions, to encourage scholarship and critical writing, and to educate and foster collecting of contemporary fiber art. SASE for inf.: Friends of Fiber Arts International, PO Box 468, Western Springs, IL 60558. Deadline: 6/1/94.

EXHIBITIONS

ARIZONA
Chandler. CONTEMPORARY & FUNCTIONAL, through 10/1. Arizona Designer Craftsmen Exhibit, Chandler Center for the Arts.

Phoenix. FOCUS ON QUILTS, through 9/20. Traveling Exhibition Program, Arizona Commission on the Arts, Sky Harbor Airport Terminal 4.

CALIFORNIA
Berkeley. BEYOND TWELVE STITCHES PER INCH (THE EVOLUTION OF A QUILTER) THE QUILTS

OF PILAR D. LARRAIN. 9/3-29. QUILTS OF VERENA LEVINE, 10/1-11/3. New Pieces Fabric & Chamber Music, 1597 Solano Ave., (510)527-6779. Mountain View, ART QUILT INTERNATIONAL, 9/7-10/30. features quilts by top artists, Co-sponsored by The Visual Arts Com. of Mountain View (City Hall,) and Leone Nii Gallery, 198 Castro St. Reception 10/2.

Northridge, BEYOND THE GARDEN WALL—QUILTS AND WEARABLE ART BY ROSEMARY PEDIGO PONTE. 10/18-11/20. Arts Gallery, CSUN. Opening lecture by artist: 10/18, 10AM. Reception 10/18, 7-9PM.

Palo Alto, RETHINKING THE QUILT, QUILTS BY JOAN SCHULZE, 11/8-12/10. Smith Anderson Gallery, 728 Emerson, 415-327-7785. Reception and Gallery Talk with Artist, 11/20.

San Jose. A PASSION TO KNOW: JOYCE GROSS, SCHOLAR, ARCHIVIST, AUTHOR. through 9/25. "This exhibit honors the achievements of Joyce Gross and illustrates some of the highlights of her career with the quilts of some of the women she made famous through her pioneering quilts scholarship." NEW FACES, 9/28-11/13. American Museum of Quilts and Textiles of San Jose, 766 S. Second St. (408)971-0323.

CONNECTICUT

New Haven. NON-TRADITIONAL QUILTS, Creative Arts Workshop, 80 Audubon St.. 9/19-10/23.

FLORIDA

Miami. GREEN QUILTS. showcased at Quilters Paradise..SASE to: PO Box 55-8022, Miami, 33255 for details. 10/6-10.

GEORGIA

Marietta, CELEBRATE QUILTS. Cobb Civic Center, 548 Clay, 10/8-10.

ILLINOIS

Chicago. NEW ART FORMS. 10/7-10. Navy Pier. For inf.: Mark Lyman, New Art Forms, 600 N. McClurg Court, Suite 3401A, Chicago, IL 60611. 312-787-6858, Fax 312-787-2928.

Chicago, ART QUILTS: KAREN LARSEN. Vale Craft Gallery, 207 W Superior, 10/15-11/27.

Peoria. QUILT NATIONAL '91. 10/1-3. Peoria Civic Center.

Rockford, THE QUILT: TRADITION AND FINE ART. Gallery Ten, 514 E. State St., 10/1-11/5.

KENTUCKY

Paducah. NANCY CROW: WORK IN TRANSITION. Museum of the American Quilter's Society, 9/4-1/1.

MARYLAND

Rockville. WOMEN: PORTRAITS IN QUILTING. quilts and fashion pieces by Libby Pettit. 10/1-31. includes "Anita Hill Meets Justice", "Women in Combat", "Choices". WORKSHOP 10/15: "Women: Portraits in Quilting by Libby Pettit". G Street Fabrics, 11858 Rockville Pike, Rockville, MD 20852.

Towson. CHESAPEAKE QUILT FESTIVAL "Protecting and Replenishing Our Earth's Resources". 9/30-10/3. Sheraton Baltimore North.

MAINE

Rockland. VISIONS: THE ART OF THE QUILT, Farnsworth Library & Art Museum, 10/31-1/3.

MASSACHUSETTS

Deerfield. SKYWORKS. Sky as imagery and inspiration for contemporary quilt artists.

Curated by Linda Behar. 9/1-10-31. Memorial Hall Museum.

MICHIGAN

Saginaw. QUILTS BY ANN KOWALESKI. 12/10/93-1/2/94. Saginaw Art Museum. 1126 N. Michigan. (517)754-2491.

MISSOURI

St. Louis. QUILT NATIONAL '93. 10/1-11/1. Women's Self Help Center.

NEW YORK

Auburn. QUILTS=ART=QUILTS. Schweinfurth Art Center, 10/30-1/9.

OHIO

Columbus. ART QUILTS, Cultural Art Center. 10/2-31.

PENNSYLVANIA

Philadelphia. 6 area quilt artists including Marcia Johnson, in conjunction with sculpture exhibit. 9/8-27. Gross Mc Cleaf Gallery. 127 S. 16th St.

TENNESSEE

Gatlinburg. SPOTLIGHT '93: SOUTHEAST CRAFTS. 10/14-12/11. an exhibition sponsored by Arrowmont juried by Alan DuBois. Arrowmont School of Crafts, (615)436-5860.

TEXAS

Houston. PIECES OF EIGHT. 10/17-11/6. Multi-media fiber show by 8 artists, including Libby Lehman. NationsBank Center, 700 Louisiana.

Houston. QUILT NATIONAL '93. 10/28-31. George Brown Convention Center, International Quilt Festival.

VIRGINIA

Reston. HURRICANE ANDREW: ART QUILTS. US Dept. of the Interior Geological Survey Gallery, 10/4-31.

WASHINGTON

Seattle. THE DIFFERENCE PROJECT. 10/22-23. Works produced through collaborative efforts of Contemporary Quilt Assoc. members and diverse cross section of the public to explore the impact of difference on the creative process. Seattle Pacific University Art Gallery. Jill Christenson (206)937-2959.

WASHINGTON DC

INSPIRATIONS: EXPLORING THE ART OF FAITH RINGGOLD. through 9/19. The Textile Museum, 2320 S St. NW. (202)232-7223.

WISCONSIN

Green Bay, QUILTS; SUE BENNER. The Neveille Public Museum, 210 Museum Place, 9/18-12/5.

WYOMING

Laramie. DEFINITIVE AMERICAN QUILTS. 8/15-10/15.

INTERNATIONAL

ENGLAND

Colchester. CONTEMPORARY AMERICAN QUILTS. 9/11-10/10. Minorities Art Gallery, 74 High St.

Stafford. CONTEMPORARY AMERICAN QUILTS. 11/6/93-1/9/94. Shire Hall Gallery. Market Square. Tel: 0785 57303.

SWITZERLAND

Neuchatel. 3RD EXPOSITION NATIONALE SWISSE DE PATCHWORK CONTEMPORAIR. 8/28-11/14. includes three quilts by Sylvia Einstein. Musee d'Art et d'Histoire.

SYMPOSIA

ILLINOIS

Chicago. TRADITION + TRANSITION: FIBER SYMPOSIUM. 10/9-10. Sponsored by the Textile Arts Centre. Speakers include Elizabeth Busch, Lia Cook, Suzi Gablik, Jan Janeiro, Gerhardt Knodel, Lissa Hunter, Ann Batchelder, Arturo Sandoval, Joyce Scott, Barbara Lee Smith. SASE to: Tradition+Transition, Textile Arts Centre, 916 W. Diversey Pkwy., Chicago, IL 60614, (312)929-9849, Fax (312)929-9837.

Chicago. CELEBRATE IN CHICAGO. 10/8-9. Hosted by the American Craft Council. An all-star gathering of leaders in American craft and culture to mark the 50th anniversary of the Council's founding and the Year of the Craft. Guests artists in fiber are Yvonne Porcella and Jason Pollen. For inf.: American Craft Council, Celebrate in Chicago, 72 Spring Street, New York, NY 10012. (212)274-0630.

Chicago. FRIENDS OF FIBER ARTS INTERNATIONAL. 10/8. Art Institute of Chicago. SASE for Inf.: Friends of Fiber Arts International, PO Box 468, Western Springs, IL 60558.

KENTUCKY

Louisville. PRISMS; A CONFERENCE AND SYMPOSIUM FOR QUILT PROFESSIONALS, sponsored by Quilt Fest. 1/10-15, 1994. Lectures, workshops, discussions, vendors, quilt exhibition. SASE for inf.: Prisms, PO Box 22642, Louisville, KY 40242-0642..

OHIO

Columbus. QUILT/SURFACE DESIGN SYMPOSIUM. 6/18-7/2/94. LSASE (\$52) to: Quilt/Surface Design Symposium, 464 Vermont Place, Columbus, OH 43201.

TENNESSEE

Gatlinburg. AS A PROFESSIONAL IN THE CRAFTS. 10/20-23. sponsored by Arrowmont School of Arts and Crafts, SE Regional Assembly of ACC and American Craft Assoc. Presenters include Martha Connell, Randy Darwall, Ellen Kochansky, Thomas Mann, Michael Monroe, Jon Riis, Marilyn Stevens, etc. For inf.: Arrowmont School, PO Box 567, Gatlinburg, TN 37738, (615)436-5860.

WASHINGTON

Seattle. DIFFERENCE: FUEL FOR CREATION. 10/22-23. Sponsored by the Contemporary Quilt Assoc. of Seattle. Presenters include Patricia Malarcher, Nancy Erickson, Lynn Bass. SASE to: Jill Christenson, Contemporary Quilt Assoc., PO Box 95685, Seattle, WA 98145-2685, (206)937-2959.

WASHINGTON DC

WOMEN AND THE CRAFT ARTS. 10/1-2. Sponsored by Hand Workshop/Virginia Center for the Craft Arts, PA Guild of Craftsmen, and the National Museum of Women in the Arts. Presenters include Sandra Blain, Linda Bills, Jo Ann Giordano, Margo Mensing, Rebecca A.T. Stevens, Joyce Scott, etc. SASE to: Women and the Craft Arts, Hand Workshop, VA Center for the Craft Arts, 1812 W. Main St., Richmond, VA 23220, (804)353-0094.

TRAVEL OPPORTUNITIES

HAND WEAVER'S GUILD OF AMERICA, Minneapolis. July, 1994. Friends of Fiber Art International, PO Box 468, Western Springs, IL 60558.

HUNGARY. June 1994. 10th International Biennial of Miniature Fiber Art. Friends of Fiber Art International Tour, see address above.

STUDY TOUR OF BALI AND INDONESIA. 12/27/93-1/12/94. Sponsored by the Surface Design Association. Study leader: Don Wilcox, a specialist on Asian textiles and crafts currently living in Chiang Mai, Thailand. For inf.: Ishimoto Tours, Inc., 150 Powell St., Suite 305, San Francisco, CA 94102. (415)781-4350. Fax: (415)393-9656.

TOUR GUATEMALA! Life, History, Crafts, and Textiles, 1/23/94-2/5/94. Tour coordinators: Linda Fowler and Nancy Crow. SASE to: Linda Fowler, 464 Vermont Pl., Columbus 43201, (614)297-1585 or (614)862-6554.

Send notices of calendar events to:
Jane Burch Cochran
 6830 Rabbit Hash Rd.
 Burlington, KY 41005
 deadline for next issue is November 1

If you have an * on your address label, your membership has expired. We are sending you a complimentary newsletter so you won't miss any news and information of SAQA.

Please send in your membership renewal(\$35.00 for active members and \$100.00 for artist members). We are planning a serious public relations campaign in the near future. We cannot move SAQA and art quilts forward without your support. This is your organization, so please lend your support by renewing now.

Send your check (\$35 or \$100) to :
SAQA Renewal
 P.O. Box 287
 Salida, CA 953368

NEW MEMBERS

Cathy Rasmussen
 Museum of American Folk Art
 New, York, NY

Hazel Carter
 Vienna, Va

Sandra V. Blank
 Midland, MI

Linda Filby-Fisher
 Overland Part, KS

Sharon Marie Weinraub
 Los Angeles, CA

Deanna Davis
 Piedmont, CA

Quinn Zander Corum
 Portland, OR

Studio Art Quilt Associates

Lynn Young, Newsletter Editor
9543 Meadowbriar
Houston, TX 77063-3812

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 Quilt

DATED MATERIAL
PLEASE DELIVER
PROMPTLY